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there is yet danger in the breakers. The shore-line is rocky, and one can scarcely conceive a more inhospitable scene for a wreck than Mr. De Haas has depicted. It has been claimed that Mr. De Haas has no equal as a painter of a storm at sea, and that he is entitled, in a measure, to this distinction, we think this work gives evidence. There is a world of force given to the wave-forms, and their power is shown in the stranded ship, which lies a wreck upon the rocks. The picture is painted with great breadth, and its impressiveness claims the attention of the beholder at once.

De Haas is a painter of the warring elements in Nature, while Sandford R. Gifford draws upon his canvases its more quiet and poetical features. Mr. Gifford's storm-effects are brilliant, but not warlike. Of late years, however, he rarely paints the storm-clouds, but has chosen the refined and sunny scenes of Italy and Switzerland; and it is a subject of this kind which now engages his attention. 'The Harbour of Brindisi' is the latest view selected, and, as finished, its brilliancy can hardly be excelled. The scene is drawn at the mouth of the harbour at sunset, as the fishing-boats are coming in, with their picturesque sails all aglow with light, and is invested with a feeling of repose and sentiment of the most refined character. Mr. Gifford has also recently sent from his

easel a 'View of Lake Geneva, Switzerland,' which embodies much of the character of work shown in his 'Harbour of Brindisi,' which is noticed above.

One of Mr. Bristol's recent pictures gives a view of 'The Adirondacks from Lake Champlain,' and is very spirited in its effects; but the most interesting subject sent from his easel during the present season is the study of an old covered bridge on the Upper Connecticut River. There is no fancy or sensational feature introduced into this picture, but in its treatment it resembles a study from Nature. Mr. Arthur Parton, who is one of our youngest landscape-painters, is finishing a large study from Nature on an Adirondack brook. It is a work of rare merit, and the fidelity with which the trees of the forest and undergrowth are painted in detail, together with the running water, merits the highest praise. Mr. T. W. Wood has begun a fine character-study of an old Vermont blacksmith standing by his forge, reading the news. The figure is drawn with great precision, and its strength of character and personal force are expressed in every line. Mr. Wood's character-studies, which illustrate all stations of life and trades, are well known, and, if exhibited collectively, would form an interesting series, and valuable, from the fact that they all relate to American life.

AMERICAN ART-NOTES.

ART-EDUCATION IN MICHIGAN.—The expediency of teaching drawing in the public schools of Detroit was the subject of discussion by the members of the Board of Education in that city at a recent meeting. Two reports were submitted at the time from the Committee on Text-books and Course of Study. The majority report advocated the discontinuance of the study in all classes below the high-schools; while the other, which was made by one member, Mr. J. T. Liggett, who alone constituted the minority of the committee, reported in favour of introducing the study of drawing into all classes of the public schools of that city. At the close of the discussion Mr. Liggett's report was adopted by a large majority vote. Mr. Liggett, in advocating the adoption of his report, said that within the past few years a demand has arisen in nearly all the leading cities of the country for the introduction of the study of drawing into the public schools, as a branch of the regular and fundamental course of instruction. This demand is supported by teachers and educationists, as well as by public men generally; all claiming that the study has such important relations to the educational needs of the time that it should be placed side by side with other fundamental studies, and be taught throughout the whole school-course, from the lowest primary classes to the most advanced pupils in the high-schools. Mr. Liggett also discussed the subject of drawing as teaching how to see; its influence over other school-studies; its value to the industries of the country; and its study as a means of developing public taste.

THE TOLEDO SCHOOLS OF DESIGN.—The Toledo Schools of Design were opened early in January, under the direction of Professor Young, and good progress has already been made in the organisation of the several classes and the advancement of the students. The advance-schools are as yet poorly supplied with plaster models and casts to draw from; but for the present, and during the present session, the classes have been furnished with bronzes, vases, and other objects, which will be made useful until better material can be purchased. The hall devoted to the schools is well lighted, and has been fitted in a comfortable manner for the convenience of students, each of whom has a good, substantial desk, the top of which can be elevated or depressed, or made perfectly flat, as best suits his position and work. Each top is painted black, that is, every desk is available for black-board practice. Of the progress of the school the *Toledo Blade* says: "From the general good feeling existing between the pupils and their master, we may look forward to this first and trial session of a school of design being a grand success, and we would encourage all having a taste for design to avail themselves of the remaining term of the present session."

SAN FRANCISCO ART-ASSOCIATION.—This young and vigorous Art-Association has recently received from Paris a large collection of casts, which is a valuable acquisition. The collection embraces animals and anatomical studies in plaster, and is of great value to the students of the School of Design. The most remarkable casts in the collection are those of a pair of circular slides, the designs upon which are almost as fine and as intricate as a piece of rare lace-work. The Winter Exhibition of the Association closed in February, and was very successful in its results.

ART IN BALTIMORE.—An exhibition of paintings, and other works of art, is proposed to be held in Baltimore immediately after the close of the Lenten season. The *Baltimore Gazette*, in an article written in support of the project, suggests that the Society of Fine Arts in that city be at once incorporated, with the avowed intention of holding, by the aid of citizens, these annual exhibitions, to come off in a specified month, and place, too, if possible—the disposal of any funds which may be realised being left an open question to be voted on each year.

CHICAGO ACADEMY OF DESIGN.—The officers of the Chicago Academy of Design made application in January to several of the leading artists in Boston, New York, and other cities, for the loan of pictures for their Spring Exhibition. Mr. Frederick E. Church, the landscape-painter, among others, responded favourably, and offered his famous picture of 'El Khasne,' a great rock-temple at Petra, Arabia, for their use. The offering was gladly accepted, and the picture is now on exhibition at the Academy-gallery in Chicago, where it attracts great attention. The *Tribune* of that city, in an extended notice of the picture, and the prospects of the exhibition, says: "The picture naturally attracts the attention at once as one enters the Academy, so unique is it in design, so excellent in execution. It has been lent by Mr. Church to the Academy for a few weeks, and those who fail to see it will surely regret it. It will be of interest to the lover and connoisseur of art from its matter and manner, while all others—those to whom it is a living bit of the old Scriptures, and those who only feel an historical interest in this long-lost city—will also find a satisfaction in the view. Mr. Volk is daily expecting a large accession to the gallery—some forty or fifty pictures—which will be on exhibition; but apart from this no one should fail to see 'El Khasne,' perfect almost to-day as when it was first hewn and chiselled, desolate and forsaken, the home of the bat and the owl, the vulture and the raven."

PORTRAIT OF GOVERNOR DIX.—A portrait of ex-Governor John A. Dix, executed by William Hunt, of Boston, is now on ex-

hibition in Albany. The painting represents the subject in the uniform of a Major-General of the United States. The entire composition is characterised by extreme simplicity of design, and represents the broad and manly school of French Art, of which the great painter, the lamented Millet, was the head, and with whom Mr. Hunt was for several years a pupil.

THE SUMNER MEMORIAL.—The Sumner Memorial Committee of Boston are in receipt of information that many sculptors, both at home and abroad, are preparing models in accordance with the published circular sent out several months ago. Three prizes, of five hundred dollars each, are to be awarded by the committee for the best designs. The various models are expected to arrive in Boston early in June, when they will be placed in some appropriate place, and exhibited to the public for one month.

LADIES' ART-ASSOCIATION OF NEW YORK.—At the annual meeting of the Ladies' Art-Association the following-named officers and Advisory Committee were elected for the ensuing year: President, Mrs. Henry Peters Gray; Vice-President, Mrs. Sophia M. Tolles; Treasurer, Miss E. C. Field; Recording Secretary, Mrs. Doughty; and Miss Alice Donlevy, Custodian. Advisory Committee, Henry Peters Gray, Worthington Whittredge, E. D. E. Greene, and Daniel Huntington. The object of the Association is the promotion of the interests of women artists; and to do this the Society has a fine studio in Clinton Hall, Astor Place, where young women may study in the several art-classes at merely nominal prices for tuition. The Association has about fifty members, and it is in a flourishing condition generally.

ROSENTHAL'S 'ELAINE.'—Toby Rosenthal's 'Elaine,' in illustration of Tennyson's lines, "And the dead, steered by the dumb, went upward with the flood," attracted great attention in Boston, where it was recently exhibited. The critics all concede that the picture is well painted, and embodies great dramatic force, but the wisdom of choosing so sad a subject is doubtful. On this point one writer, in an extended notice of the picture, says: "I observed while in the room where 'Elaine' was exhibited, that visitors crept in and out with softened footsteps; that they talked little, and that they wore on their faces that mysterious look of blankness and of sadness which we have all seen on funeral occasions, a look which does not belong to the 'mute' of the ceremony, neither to the real mourner, but which expresses that pained interest which the wearer drops with a look of relief at the first glimpse of cheerfulness from another. Some, after a brief glance, turned away and went out very much as those who go on compulsion to a funeral, and stay as short a time as possible; others lingered and gazed, bewildered and unable to define their sensations; while others remained to study and speculate over it, held by something of that fascination which leads some to linger over the minutest details of the dead face, to discuss the apparel of the dead body, and the profuseness of the flowers, which are used as ornaments rather than as symbols of the hour." From incidents of this kind the inference is drawn that the picture is painfully realistic in its character. Rosenthal, the painter of the picture, first began the study of Art in the public schools of San Francisco, but afterwards took lessons of a Spanish artist in that city, when he made rapid progress, and exhibited a degree of ability far beyond his years. When seventeen years of age he went to Munich, where he entered the Royal Academy, in which institution he remained two years. Leaving the Academy, he went to work in a private studio, under the instruction of a competent teacher. Here his advance was rapid, and his first picture, exhibited in Munich after he had resided in that city three years, attracted the attention of both artists and critics. The title of this picture was 'Love's Last Offering.' Mr. Rosenthal has since painted several compositions, the last one of which is the 'Elaine,' besides numerous portraits. The 'Elaine' was painted for a gentleman of San Francisco, to which city it is to be forwarded immediately.

NATIONAL ACADEMY OF DESIGN.—The Fiftieth Annual Exhibition of this institution is announced to open on Thursday, April 8th, and close on Saturday, May 29th. The exhibition is expected to be unusually large, and, from the efforts which have been made on the part of the Academicians to secure fine pictures,

there appears to be no doubt but what it will be creditable, not only to the institution, but also to American Art.

AMERICAN SOCIETY OF PAINTERS IN WATER-COLOURS.—A supplementary exhibition of the American Society of Painters in Water-Colours was opened in the galleries of the Brooklyn Art-Association in that city, March 8th, and was continued for three weeks. The collection was composed of about five hundred and fifty drawings, in black-and-white and in colour, one half of which appeared in the recent Water-Colour Exhibition in New York, while the remainder was made up of new pictures contributed from the studios and private galleries. The success which attended the exhibition in New York was very great, and a similar flattering result was achieved in Brooklyn, where over one hundred drawings were sold, and a taste was awakened for this beautiful art, which was very gratifying, not only to the society under whose auspices the display was organised, but also to all who are interested in the general art-culture of the country. In the formation of the collection there appeared to be a general desire on the part of the society to make it as original as possible, hence an appeal was made to the artists for new contributions, to which a liberal response was made, and the exhibition in consequence, when arranged in the galleries of the Art-Association, appeared in effect like a new display. Among the artists who contributed new pictures, were William McGrath, Thomas Waterman Wood, Wakeman Holderton, Albert F. Bellows, Matt. Morgan, John M. Falconer, J. G. Brown, Edward Moran, Henry C. Bispham, Mrs. Elizabeth Murray, E. Wood Perry, Maurice F. H. De Haas, R. Swain Gifford, F. Hopkinson Smith, James G. Smillie, Winslow Homer, Mrs. H. P. Gray, Kruseman von Elten, Felix O. C. Darley, and Walter Brown. The regular spring exhibition of oil-paintings and water-colour drawings of the Brooklyn Art-Association is announced to open early in May.

ART IN PHILADELPHIA.—Mr. Joseph John, an artist who has been connected for a long time with the Pennsylvania Academy of the Fine Arts, made an exhibition of his finished works in Philadelphia in March. The collection embraced religious and domestic subjects, and was generally commended by the press. Mr. Felix O. C. Darley was honoured with a special reception by the Philadelphia Sketch Club on the evening of March 12th. This act on the part of the club was a well-deserved compliment extended to one of our most accomplished American artists, and will be remembered with pleasure by all who participated in it. Among the gentlemen who took part in the affair were P. F. Rothermel, James Hamilton, G. W. Conarroe, F. de B. Richards, J. T. Bailly, John Foster Kirk, Henry Armit Brown, and others interested in literature and art. The Sketch Club is a strong society, and composed of men who are doing great service for the advancement of art. Mr. Howard Roberts, the sculptor, is president of the institution.

THE BALTIMORE STUDIOS.—The artists of Baltimore appear to be busily engaged at their easels in spite of the prevailing depression in art-matters, which is felt all over the country. Of the number, however, Messrs. Way and Sauerwein have fitted up a new art-school, where every facility is offered to those who desire to pursue this branch as a study. There are now about twenty pupils in constant attendance. Mr. Way, the head of the school, is well known as a fruit and still-life painter, in which specialty he has acquired a good reputation. Mr. Martley, a leading artist of the city, is painting views of the timber-region of Northern Michigan, one of which is a winter-scene of snow and ice, where a party of labourers are engaged hauling timber in a sledge drawn by oxen. A group are gathered round a cheerful fire, and above is a cold, desolate sky, with a few snow-clouds here and there.

NATIONAL PORTRAITURE.—Mr. Silas Martin, an artist of repute, of Columbus, Ohio, has just finished a life-size portrait of Governor Kinker, who filled the gubernatorial office in that State during the years 1807-'8. This picture is the last required to finish the series of portraits of Governors of Ohio from the year of the admission of the State into the Union down to the present time. The painting will be placed in the gallery of the Capitol, with the remainder of the series.